INTERMEDIALITY, NARRATIVE TEXTS, AND DIGITALLY MEDIATED TASKS IN THE EFL CLASSROOM

*Intermidialidade, Textos Narrativos e Tarefas Mediadas Digitalmente
na Sala de Aula de Inglês como Língua Estrangeira*

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ABSTRACT: In our paper, we propose that intermediality and participatory culture are intertwined concepts that are both part of the digital world. By using Task-Based Language Teaching (TBLT) as a pedagogical framework, we argue that digitally mediated tasks can be beneficial for the EFL classroom while at the same time including aspects of intermediality and participatory culture. In the last part of the paper, we present task examples that tackle this issue and were tested in the EFL classroom.

KEYWORDS: Teaching English as a foreign language. Task-based language teaching. Digital media. Participatory culture. Narrative texts.

RESUMO: Em nosso artigo, propomos que intermidialidade e cultura participativa são conceitos entrelaçados que fazem parte do mundo digital. Usando o ensino de línguas baseado em tarefas (TBLT) como uma estrutura pedagógica, argumentamos que as tarefas digitalmente mediadas podem ser benéficas para a sala de aula de inglês e, ao mesmo tempo, incluir aspectos de intermidialidade e cultura participativa. Na última parte do artigo, apresentamos exemplos de tarefas que abordam esse problema e testadas em sala de aula de inglês como língua estrangeira.

PALAVRAS-CHAVE: Ensino de inglês como língua estrangeira. Ensino de língua baseado em tarefas. Mídia digital. Cultura participativa. Textos narrativos.

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1 Narrative Texts in the EFL Classroom in the 21st Century

In Germany, Teaching English as a Foreign Language (TEFL) has, along with teaching the students the correct use of words and grammar, a clear purpose: It is supposed to contribute to the students' literacy. In particular, intercultural literacy is one of the main goals of TEFL (cf. KULTUSMINISTERKONFERENZ [Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany], 2003 and 2012).[1,2] To achieve this goal, narrative texts (in a broad sense, see below) are of particular importance, as they offer a window into the students' own as well as different cultures, ideas, and personalities (cf. BREDELLA, 2003 and 2007). Keeping in mind this bigger picture – this aspiration of TEFL and the importance of narrative texts for fulfilling this aspiration – it is important to note that especially in today's digital daily lives, narrative texts are rarely transferred by only one medium alone: written text, images, and sound are frequently used together, visual and acoustic signals are often paired with one another – just think of graphic novels, movies, or digital devices such as the smartphone or the computer (cf. WOLF, 2019, p. 24). Intermediality – the crossing of media borders (WOLF, 2019, p. 29) – is actually a virtually inevitable aspect of almost all narrative texts (see section 2). However, just because we are constantly exposed to several kinds of media at the same time, it does not mean we can 'read' all of them equally well, understand their interplay or are able to critically reflect on this interplay (HALLET, 2018, p. 28).

The concept of intermediality is an important part of teaching narrative texts in the EFL classroom and future teachers have to be familiarized with it during their education at university, as they are then supposed to teach pupils in schools (HALLET, 2018, p. 25). Consequently, we integrated the concept into a course for students who are pursuing a TEFL degree, combined it with principles of Task-Based Language Teaching and digital media, and

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[1] In the context of TEFL in Germany, both literacy and competence/competencies are used when it comes to describing the goals of TEFL. While competence/competencies refer/s to a more output-oriented idea of learning, literacy comes closer to the German term *Bildung*, i.e., a more encompassing, holistic concept than a set of skills and accumulation of knowledge. It includes subject mastery as well as aspects of personal and cultural maturation. Furthermore, literacy "is based on the assumption that acquiring subject-specific knowledge is largely connected with the ability to express it in discursive form." (HALLET, 2009, p. 1)

[2] Both intercultural literacy and competence consist of "attitudes (curiosity and openness to suspend disbelief about other cultures and belief about one's own); knowledge of social groups and their products and practices in one's own and in one's interlocutor country, and of the general process of societal and individual interaction; skills of interpreting and relating […]; skills of discovery and interaction […]; critical cultural awareness / political education […] (BYRAM, 1997, p. 50-54, cf. ibid., p. 49-44 for a detailed description).

developed (in parts together with the students) tasks for the EFL classroom that offer opportunities to engage with the concept in an interactive, open way.

In the first part of this paper, we will briefly define the term 'media', before we discuss which definition of intermediality we will work with. After this, we will describe the relevance of intermediality for TEFL. Next, we will argue that the digital culture we find ourselves embedded in today can be called participatory culture (cf. JENKINS et al., 2009), and that while student teachers as well as pupils are already involved in this culture in their free time, the possibilities of integrating participatory culture into institutionalized teaching and learning are often neglected. The second part of the paper will focus on Task-Based Language Teaching as a teaching framework and show how digital media can be integrated into it. Based on this, we will present examples for the classroom for digitally mediated tasks that focus on transmediality and intermedial transpositions and aim at helping students and pupils in becoming literate agents in participatory culture.

2 The Relevance of Intermediality for TEFL

Narrative texts can be (and always have been) transferred through many technical and institutional dispositives (cf. WOLF, 2019, 26)[3]: Poetry was traditionally recited orally, but is now usually a written from of narrative texts. Plays can be read in a book, but are actually plurimedial, combining written, auditive and visual signals in a performance. Novels can include pictures, maps, and other visual representations, graphic novels even consist per definition of the combination of words and images. We read narrative texts not only in printed forms, but also on computers, tablets, e-readers; we listen to them as audio books.

Given the fact that narrative texts thus always seem to involve a number of other media, a definition of the term 'media' seems to be necessary. As a detailed discussion of the term and its meaning is worth a paper itself, we will stick to Siegfried J. Schmidt's definition, which is a typology that is used by many scholars in the field of teaching German (cf. MAIWALD, 2019,

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[3] A dispositive in the Foucauldian sense is a "heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions" (FOUCAULT, 1980, p. 194).

p. 8; for a concise definition of the term also cf. RIPPL, 2012). According to Schmidt, media or media systems are:

> *semiotic instruments of communication* (such as spoken language, text, (moving) images, sounds);
>
> *media products* or offerings consisting of semiotic instruments of communication (such as cave paintings, scrolls, (picture) books, movies, computer games, apps, video installations);
>
> *media technology* or techniques for producing media products (such as quills, papyrus, printing presses, typewriters, fax machines, CD burners, software, digital cameras, smartphones);
>
> *social systems*, i.e. institutions and organizations that produce and distribute media products (such as publishing houses, TV- and radio stations, producers, corporations such as Amazon, Google or Facebook, art exhibitions). (cf. MAIWALD, 2019, p. 8; RIPPL, 2012, p. 317)

The media used to transfer narrative texts are more than 'vessels' that can be filled and need not be analyzed further. Each medium influences the form and content of narrative texts in a specific way and requires special attention and analysis (RYAN, 2005). Also, narrative texts in their specific medial forms have influenced one another throughout the ages – visual media such as paintings and photographs, audiovisual media such as films, or written media such as letters and emails have influenced and continue to influence novels and vice versa. Intermediality, thus, is an important aspect of the 'reality' of narrative texts, and it needs to find its way into teaching narrative texts in general, and teaching narrative texts in the EFL classroom in particular.

Before we dig deeper into the relevance of intermediality for TEFL, we need to define the concept of intermediality itself. In a broad definition, intermediality can be used "as a generic term for all those phenomena that […] in some way take place *between* media" (RAJEWSKY, 2005, p. 46, emphasis in original), or "the crossing of borders between conventionally distinct media" (WOLF, 2002, p. 167, cited in WOLF, 2019, p. 29, translated by the authors). We will look at the specific forms of intermediality from a synchronic-systematic perspective that aims at the properties of a medium or a media combination.

From this systematic perspective, we can, according to Wolf (2008, 2019), distinguish four major forms of intermediality: transmediality, intermedial transposition, intermedial reference, and plurimediality (cf. Table 1). The first two can be called extracompositional forms

of intermediality, meaning more than one work from one medium is involved and each work/medium is of the same significance. For transmediality, this means that there are certain phenomena, such as topics, characters, stories etc. that occur in more than one medium, while usually no 'main' medium can be identified, i.e., every medium is of equal relevance. Examples of characters that can be found transmedially (e.g., in novels, dramas, films, video games etc.) are the "Damsel in Distress" or "Death" in an anthropomorphic incarnation. Intermedial transposition refers to the transfer of the content or the formal features of one medium into another. Obvious examples for this are film adaptations of novels, or TV adaptations of computer games etc.

Intermedial references and plurimediality are forms of intracompositional intermediality, which means that the intermediality takes place in one work of a certain medium. The first one can be called the 'covert' form of intermediality, as it implies that there are references in one medium to one or more different media while the surface of the main medium remains medially homogeneous (this form can be distinguished even further, but as it is not the focus of this paper, we will not elaborate further; cf. WOLF, 2008 for the complete typology). An example of this is a character in a novel who talks about music in general or a specific song in particular, or a novel imitating the structure of a music style (for instance Toni Morrison's novel *Jazz*, 1992). Plurimediality, then, can be called the 'overt' form of intracompositional intermediality. Here, one medium includes at least one other medium and thus becomes medially heterogeneous, or multimodal. A drama performance, graphic novels, or films are 'naturally' plurimedial forms of narrative texts; a novel that includes photos or images is a deliberate choice by the author.

Table 1 – Intermediality according to Werner Wolf

Intermediality			
extracompositional		intracompositional	
transmediality	intermedial transposition	intermedial reference	plurimediality
Quality of non-media specific phenomena occurring in more than one medium.	Transfer of the content or of formal features from medium a) to medium b).	Heteromedial reference using one medium only.	Quality of a semiotic entity displaying signifiers that appear to belong to more than one medium.
perceptibility of intermediality			

Sources: Wolf (2008), Maiwald (2019).

As mentioned in the beginning of this paper, intermediality is now more the rule than the exception when it comes to narrative texts. In fact, multimodal artifacts come in various forms and genres and are the object of literary criticism, and "the integration of various semiotic resources and their interplay in meaning-making processes and in the narrative discourse may shed light on a number of paradigmatic shifts in literature, not least in terms of what counts as 'a text'" (HALLET, 2018, p. 27). Thus, when we talk about the integration of intermediality into teaching narrative texts in the EFL classroom, we always mean narrative texts in a broad sense: the 'traditional' forms of novels, short stories, and written forms of plays, as well as drama performances, graphic novels, films, TV series, video games etc.; in short, any type of a coherent sign system that narrates a fictional or non-fictional series of events. This 'new normal' of narrative texts also means that teaching narrative texts must be changed from the rather traditional written text-based approach to an intermedial one.

The crossing of medial borders that comes with an intermedial teaching approach or teaching intermedial aspects means, according to Hallet (2018), that learners at university and school level face challenges on three dimensions: First, they need to be literate in more than one sign system – in all of the sign systems that are part of a narrative text, to be precise. This implies that when learners are supposed to understand, analyze and reflect on a monomodal novel, they need to be able to decode written text, but as soon as images are part of the narration (e.g., after an intermedial transposition from a novel to a graphic novel), learners

need to be able to 'read' those as well, and so on. It is, however, not enough to be able to read the semiotic modes on their own, which leads to the second dimension; learners also need to be able to understand the relation of the semiotic modes. Is there, for example, a more dominant semiotic mode? If so, which one is it, and why and how is the more dominant mode used to organize the less dominant one(s)? And, if not, how can we ascertain that the modes are equally dominant and how they organize each other? To make matters even more complicated, thirdly, it is important to also understand the interplay of the semiotic modes that are used and to achieve an overall understanding of how this interplay influences the (perception of) the content. Sticking to the example of a graphic novel, we have to ask: How is the combination of images and text used to convey the meaning? What are the respective affordances of each sign system? Do they always correlate or do they possibly contradict each other; and if so, what does this do to the understanding of the content? It is this holistic, "transmodal meaning" (HALLET, 2018, p. 27) that, in the end, allows the learners to fully grasp a narrative text.

Given that one of the major goals of TEFL (in Germany) is intercultural literacy, we also need to look at the cultural framework for the integration of intermediality into the EFL classroom. Teachers and learners in TEFL should be considered as cultural agents who actively participate in the production and circulation of cultural meaning (cf. HALLET, 2004, p. 207). The culture in which teachers and learners find themselves embedded can be best described as participatory culture. According to Jenkins et al. (2009, p. 5-6), this culture is

> one with
> 1.   relatively low barriers to artistic expression and civic engagement
> 2.   strong support for creating and sharing one's creations with others
> 3.   some type of informal mentorship whereby what is known by the most experienced is passed along to novices,
> 4.   members who believe that their contributions matter, and
> 5.   members who feel some degree of social connection with one another (at the least, they care what other people think about what they have created).

Agents in this culture can easily get into contact with one another, they can create and share their own digital content, and they can look at and comment on other people's content. The goals of TEFL that we mentioned in the beginning of this paper are very compatible with

the competencies learners acquire when they engage in activities of participatory culture: They express themselves creatively by writing their own texts, making their own video clips, playing immersive video games etc.; they interact with other people from different backgrounds and cultures with English as a lingua franca; they solve problems collaboratively and creatively – and they cross medial as well as cultural borders in doing all of this. The focus in TEFL as well as in the intermedial activities of participatory culture is on the process lying beneath the activity, because it can involve a change of perspective, empathy and immersion (cf. JENKINS et al., 2009, p. 6), all of which contribute to the overall goal of TEFL which is intercultural literacy (cf. KULTUSMINISTERKONFERENZ, 2003 and 2012). The out of school-exposure to English created by the students' activities in participatory culture should be taken seriously by teachers and integrated into TEFL, as it acknowledges the learners' autonomy and expertise (cf. GRAU, 2009).

3 Task-Based Language Teaching

In school, learners (not only of EFL) should be provided a safe space to explore participatory culture and to become literate agents of it themselves. So, if the question is no longer if or why, but how intermedial aspects can find their way into the EFL classroom, we now come to Task-Based Language Teaching (TBLT) as a teaching framework that is, in our opinion, suitable for this. To be precise, we will look at digitally mediated tasks, as we believe that the integration of digital media creates a link between TBLT, participatory culture, and intermedial aspects. Like participatory culture and intermediality, digital media are omnipresent in the lives of students and teachers. It is only natural to integrate them into the classroom in a meaningful way that allows the learners to engage with them not only on a practical level (How do I use a tablet for reading? How can I create short films with an app? etc.), but also on a reflectional and critical level (How does the medium change the way the content is presented? How does sharing of content and commenting on content change the way we interact with narrative texts? etc.).

In TBLT, a task is understood as "an activity in which a person engages in order to attain an objective, and which necessitates the use of language" (VAN DEN BRANDEN, 2006, p. 4). The focus is on the learners and their communication and not so much on the correct use of the

target language (i.e., meaning is more important than form). Digital media can be effectively integrated into TBLT, as a number of scholars have already pointed out (e.g., BIEBIGHÄUSER *et al.*, 2012; GONZÁLEZ-LLORET; ORTEGA, 2014; SCHMIDT; STRASSER, 2016). We have to keep in mind that digital media themselves are not automatically beneficial for the classroom – they have to be integrated into it according to the principles of foreign language teaching and, in our case, to the principles of TBLT (CARUSO; HOFMANN, 2018). Following González-Lloret and Ortega, the two most important common features of digital media and TBLT are their focus on the learners and their holistic nature: "It's this potential of new technologies to engage students in active learning and holistic tasks that make them excellent candidates for their integration in TBLT as a well-theorized approach to language education" (GONZÁLEZ-LLORET; ORTEGA, 2014, p. 3).

An important aspect of TBLT is that a good task has to fulfil certain quality criteria, and so does a good digitally mediated task. As we have already pointed out, digitally mediated tasks should be learner-centered and authentic, which means that they focus on the learners' interests and abilities and also include a connection to their lives and interests (e.g., ELLIS, 2003). Digital media offer authentic materials taken directly from the medial world the learners are well acquainted with from their every-day lives – their engagement in participatory culture can thus be integrated into the classroom meaningfully. The tasks should furthermore be cooperative and open (NUNAN, 2004), allowing collaboration with peers and, at the same time, individual solutions, based on the learners' motivation and their linguistic and cognitive skills. With these quality criteria, tasks can be created that naturally resemble activities from participatory culture, as mentioned above. However, it is important to keep in mind that learners can only profit from an open task if the presented content can be connected to the linguistic and non-linguistic prerequisites of the learners, e.g., by suitable scaffolding. This means that teachers need to prepare their lessons and materials in a way that supports the individual needs of the learners. Input scaffolding (such as linguistic chunks, additional explanations, and visualizations, for example) helps the learners understand the task itself, whereas output scaffolding provides learners with linguistic and non-linguistic support in creating their own solutions (GIBBONS, 2002). Digital tools offer a diverse set of input and output scaffolding that facilitate individual task-solutions, such as digital dictionaries,

explanatory videos, automatic reading options, recorded voice, animations, drawings, etc. Nevertheless, additional scaffolds (digital or non-digital) need to be prepared on the basis of the individual needs of the learners in order to make linguistic and cognitive demands more transparent for them. The multimodality of digital possibilities and the versatility of the TBLT framework and its quality criteria offer various ways of including intermedial aspects of narrative texts in the classroom, as we will explain in the following section.

4 Examples for the Classroom

Teaching intermedial aspects in the EFL classroom can have many different foci, each of them being relevant for the understanding of the overall concept and its importance for narrative literacy, digital literacy,[4] and, ultimately, intercultural literacy. Amongst the questions that can be central in the classroom are: How many different kinds of media can be found in one plurimedial (or multimodal) narrative text and how does each medium influence the way we perceive the content? Which intermedial references can be found in certain texts, from 'classical' novels to modern ones, and what is their function and effect? How does intermedial transposition change the content; are there, for example, any affordances (i.e., "a specific aptness, a communicative efficiency, an epistemological potential and a capacity to produce meaning"; HALLET, 2018, p. 29) that the text gains or loses after the transposition? How does a transmedial phenomenon adapt to certain media and how does it change to fit the respective content and context? (MAIWALD, 2019, p. 13; WOLF, 2019, p. 37). In our case, we will focus on the aspects of transmediality and intermedial transpositions.

As we have mentioned in the beginning, we integrated the concept of intermediality into a TEFL course for future teachers at a German university who were, at the time, pursuing their Bachelor of Arts. The main focus of the course was TBLT and digital media, and on the content level, it made sense to include intermediality, as the students were supposed to design

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[4] Narrative literacy means not only the ability to identify the central point, events, and characters of a story, but also to be able to produce (complex) stories and, equally important, to not only consume stories but to be able to analyze them and critically reflect on them (cf. NÜNNING; SURKAMP, 2006, p. 27). Digital literacy is defined according to O'Brien and Scharber (2008, p. 66) "as socially situated practices supported by skills, strategies and stances that enable the representation and understanding of ideas using a range of modalities enabled by digital tools. [...] Digital literacies enable the bridging and complementing of traditional print literacies with other media."

and teach digitally mediated tasks for a group of eight-graders that had just read Oscar Wilde's *The Canterville Ghost*. The tasks needed to meet previously set criteria of TBLT while including digital possibilities of chosen so-called story-making apps (DAUSEND; NICKEL, 2017). Even if the task examples are taken from this seminar, they can easily be used with more advanced learners, as the level of difficulty can be adapted. Wilde's short story *The Canterville Ghost* is applicable for different learning levels, as it offers various possibilities with respect to interpretation that are suitable for younger as well as more mature learners: Younger learners will find the humor of the twins' pranks appealing and will read the story as a funny ghost story; more advanced learners will also be able analyze the portrayal of the Victorian Era, such as the juxtaposition of British aristocracy and American bourgeoise that Wilde included in the story. Also, the text is available in adapted forms that fit to the language level of younger learners, which makes it accessible for pupils whose vocabulary is still limited.

In the first task, the pupils created an intermedial transposition: With the app *Book Creator*, they were supposed to re-write a scene from *The Canterville Ghost* in the medium of a digital comic. For a successful completion of this task, the pupils had to decode the semiotic mode of the genres comic and short story and transpose narrative elements of the short story (i.e., narration and dialogue) into elements of visual art (i.e., suitable picture components, speech bubbles, caption, written 'sound effects' etc.). With *Book Creator*, users can create (and share) e-books or comics that include different tools and elements such as pictures, drawings, self-made photos, image processing, and voice recordings (CARUSO; HOFMANN, 2018). It has a default setting for comics that easily allows the learners to work with panels and speech bubbles, which makes it much more convenient to create a comic like this than in an analogue way that includes much more preparation and can consume valuable learning time. Thus, the app is ideal for creative tasks with open results, as the learners can make their comics as complex as they wish – they can easily choose how many panels and pages or how much dialogue they want to include. Scaffolding can be provided in the form of "How to"-manuals, exemplary extracts of comics, useful phrases or chunks etc. For *The Canterville Ghost*, the pupils had to choose a scene they found fitting for an intermedial transposition. In doing so, the pupils already had to think about the specific affordances of the monomodal 'source medium' short story vs. the multimodal 'target medium' comic – thus, they discussed which scenes would be

fitting for the task and reflected on the mixture of dialogue and action that was required for a comic, and also on which information from the text could be transferred via images or via text. They thought about what changes for a reader when they transpose the written text into an image, e.g., which details that were described by words and (to some extent) were left to the readers' imagination were made explicit by the image and what effect this could have on the perception of the story.

The second task was focused on transmedial aspects of the story – the motif of the ghost, to be precise. The motif of (seemingly) encountering a ghost can be found in narrative texts from Shakespeare's plays (e.g., *Macbeth*, *Hamlet*), and popular comedy films (e.g., the *Ghostbusters* franchise, the *Pirates of the Caribbean* franchise), to modern graphic novels (e.g., Vera Brosgol's *Anya's Ghost*). The learners in our case were supposed to create a short role play titled "If I Met a Ghost" and animate it with *Puppet Pals*. The app is designed like a theatre stage and is an easy to understand, yet creative tool with which users can create short animated stories. It allows multiple characters to interact with each other in front of interchangeable backgrounds. The learners choose the characters, move them (with their fingers on the screen), use their voices for recording dialogue and change the scenes/backgrounds. Again, the app enables an open task design, as the learners can create the role plays according to their individual skills and ideas. Also, compared to a traditional, analogue role play, the app has the advantages that a) the students are more versatile in choosing their characters (they can use a selfie, an image from the internet or a pre-set character of the app), allowing shy students to present their results without 'putting themselves out there' so much, and b) providing more permanent results than a role play that is acted out and then 'gone', giving room for a deeper reflection on the content as well as an opportunity for a focus on form (i.e., drawing attention to linguistic issues in the pupils' task-outcomes). By completing this task, the learners have to reflect on the motif of the ghost on various levels. They have to think about the image and the 'nature' of ghosts, the fear and the fascination they evoke as well as the different possibilities of dealing with ghosts that the pupils already know from other narrative texts. Thus, they have to access the generic plots they are familiar with and decide which one they want to use in their own story. In doing so, they engage with the question of how a transmedial motif is realized in different media, how the motif is adapted to

a certain medium and content, and how, at the same time, the use of the motif creates continuity and recognizability.

As a matter of fact, both tasks work with both apps – the learners can also transform a scene of the story into an animated *Puppet Pals* film, or use *Book Creator* to produce a comic version of their encounter with a ghost. For more advanced learners, it makes sense to dig even deeper into intermediality and to discuss the plurimediality of their products in more detail, and also to compare different plurimedial realizations of the story and how they differ in their use of semiotic modes.

5 Conclusion

The digital world is, as can be seen in social networks or video platforms, a highly participatory and interactive one that is interspersed with intermediality. At the same time, narrative texts, especially those aimed at young adults, are often intermedial: there are multimodal novels that include pictures, emails, tweets etc.; and readers engage interactively with narrative texts they enjoy while drawing on and producing different medial forms, which has become particularly visible, for example, with the vast fan fiction productions of *Twilight* or *The Hunger Games*. Speaking in Henry Jenkins' (1992, p. 45) terms, "fandom does not preserve a radical separation between readers and writers. Fans do not simply consume preproduced stories; they manufacture their own fanzine stories and novels, art prints, songs, videos, performances, etc." The digital world as a cross-cultural space that is part of the everyday lives of younger and older learners is, hence, irrevocably linked with intercultural literacy, participatory culture and intermediality. One way to bring these aspects into the (EFL) classroom is through digitally mediated tasks, such as the ones presented in this paper. In their design, the tasks were based on principles of TBLT while on the content level they included transmediality and intermedial transpositions. Ideally, such digital tasks, when taught in the (foreign) language classroom, foster literary literacy and digital literacy (and, in our case, EFL skills) at the same time.

The presented examples, however, only propose the first steps of tackling a task-based approach to intermediality and participatory culture in the EFL classroom as they did not yet involve the learners as interactively in the digital world itself as it can be possible. The learners

did produce digital outcomes, but those were not shared with a wider digital community that could, e.g., comment on them. This, of course, would open up another area of digital literacy, as by contributing to a wider digital community, the learners make themselves not only more visible, but also more vulnerable. Issues such as netiquette, online bullying, and also copyright have to be discussed before taking that step. This demonstrates that fostering digital literacy is a very complex and challenging issue, but also that through a versatile framework such as TBLT, the steps towards digital literacy can be planned and arranged well.

Furthermore, we have to critically note that Oscar Wilde's over 130-year-old short story *The Canterville Ghost,* as enjoyable as it might be from an adult's point of view, is itself probably not part of young adults' lifeworld. Still, while the text itself does not fully meet the task-criterion of providing learner-centered material, its elements such as the 'Haunted House', 'Horror Parody' or the twins' mischievous lack of respect are potentially familiar tropes that the learners know from other visual or literary media. They can use the short story and its content as a basis for further, more advanced analyses of (multimodal) narrative texts which include similar tropes – e.g., the ones mentioned in section 4, but also to later explore wider transmedial 'universes' that include those tropes, such as the *Stranger Things* franchise.

Just as the ideas we presented are a first step towards integrating intermediality, digital media and TBLT into the EFL classroom, this paper is a first step towards further research on the topic. Amongst other things, more teaching ideas are needed on how exactly the pupils' intermedial experiences and creative digital productions can be transferred into the participatory context of the digital world. Also, there is an apparent need for empirical research on the topic. We hope that this paper serves as an inspiration.

Acknowledgments

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